

1918
Jan.15
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THE FERDINAND HERMANN COLLECTION

VERY VALUABLE PAINTINGS

BY

ANCIENT AND MODERN MASTERS

TO BE SOLD UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK



11

ON FREE PUBLIC VIEW
9 A.M. UNTIL 6 P.M.
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM TUESDAY, JANUARY 8th, 1918
UNTIL THE DATE OF SALE, INCLUSIVE

VERY VALUABLE PAINTINGS
COLLECTED BY THE LATE
FERDINAND HERMANN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF EXECUTORS
ON TUESDAY EVENING, JANUARY 15th, 1918
IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
FIFTH AVENUE, 58th TO 59th STREET
BEGINNING AT 8.15 O'CLOCK

ART AND

HERMANN PICTURE SALE

The auction sale of 72 old and modern foreign and a few modern pictures, which formed the collection of the late Ferdinand Hermann, a New York banker, in the Hotel Plaza ballroom Tuesday eve'g last, brought an announced total of \$80,105.

While the ballroom was well filled when Mr. Kirby began the sale, there was not the same crowd, nor the same curiosity as at the auction sale of "Diamond Jim" Brady's pictures in the same room on Monday night.

The prices for the primitives and old pictures in the same room on Monday night were ruled, on the whole, low, and these were for the most part bought in the names of agents. The picture which had excited the most curiosity, the earliest example of a Rembrandt known, entitled "Balaam and the Angel," went to W. W. Seaman, agent, for the remarkably low figure for any Rembrandt of \$10,750. The work is a well known one coming from the noted Hirsch collection of Prague, but while brilliant in color, it is hard and tight in handling and is not in any way a typical example of the master.

There were few really high prices. A fair Corot sold for \$1,225 and a fair George Inness for only \$3,750. An example of the old German Lucas Cranach, the elder, brought \$2,800 and one of David Teniers, the younger, \$3,950. A portrait by Hans Muelich, an early German master, for many years considered a Holbein, went to Otto Bernet, agent, for only \$3,700.

Mr. Hermann was long a partner of Speyer & Co., the Wall St. bankers, and left several children, who, at Mrs. Hermann's death, could not agree, it is reported, as to the respective values of the pictures which were to be divided among them. It was to determine these values and thus adjust the matter, it is further reported, that the sale of Tuesday evening was decided upon. The Mr. Hess, who figures among the buyers, is said to be the son-in-law of the elder Hermanns and presumably bought the pictures accreditd to him, on behalf of his wife and sister-in-law, while it is generally thought that a number of those purchased in the name of agents, and these were unusual in quantity, were also bought for the family. In other words, if report is to be believed, the auction was in the nature of a partition sale, but of course the Hermann family, if its members were the chief buyers, had to take their chances with other buyers, as Mr. Kirby emphatically pronounced from his front vestry in the sale "an unrestricted one."

The following is a list of pictures sold, with catalog number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable) and sale price:

1.	Schreier, "Return of Foragers" (water-color), 7x5. Seaman, agent.	\$320.
2.	Fichel, B. E., "Game of Chess" (panel), 8 1/2 x 11. Arlington Galleries. (panel), 130.	130
3.	Charlet, N. T., "A Grenadier" (panel), 10x7. E. F. Bonaventur. (panel), 230.	230
4.	Hermann, I., "The Cardinal 'Cellist'" (canvas), 8x11. Otto Bernet, agent.	440
5.	Kockkock, B. C., "Woody Dell" (panel), 12x9. S. G. Hess, agent.	340
6.	Verboeckhoven, "Sheep and Chickens in Stable" (panel), 9 3/4 x 12 1/2. Otto Bernet, agent.	475
7.	Weissenbruch, J. H., "Meadow, Cottage and Woods" (panel), 13 3/8 x 5. F. Norris Boucher, "Woman and Child" (a drawing in charcoal, heightened with chalk), 14x15. Knoedler & Co.	300
9.	Rico, "Side Canal—Venice" (panel), 9x14. Kleinberger Galleries.	650
10.	Israels, Josef, "Country Road" (water-color), 10 1/4 x 14. S. G. Hess, agent.	1,000
11.	Gutzmer, E., "The Monk, Bookworm" (canvas), 17x14. A. Reimann.	510
12.	Van Elken, Krusenman, "River Bank" (canvas), 13x18 1/2. S. G. Hess, agent.	330
13.	Harpignies, "Landscape" (canvas), 12 3/4 x Holland Galleries	620
14.	Dupres, Jules, "Road to the Farm" (canvas), 6 5/8 x 7 3/4. Otto Bernet, agent.	420
15.	Kotschenreiter, H., "Merry Toper" (canvas), 19x13. S. G. Hess, agent.	800
16.	Corot, "Landscape" (panel), 10 1/2 x 14 3/4. A. Deutsch.	750
17.	Daubigny, C. F., "River Scene, with Woods, Evening" (panel), 8 3/4 x 16 1/2. S. G. Hess, agent.	600
18.	Corot, "La Tour D'Esly" (canvas), 10x13. Otto Bernet, agent.	1,220
19.	L'Hermite, "Two Women at Spring" (pastel, on canvas), 15x19. S. G. Hess, agent.	620
20.	Madrazo, Jose, "Portrait of Lady" (panel), 19x17 1/2. D. W. Neuberger.	17
21.	Gallegos, Jose, "Marriage Contract" (panel), 15x24. A. Reimann.	50
22.	Heiner, J. J., "Portrait of Young Lady" (La Tete Rouge), (canvas), 17x13 1/2. S. G. Hess, agent.	70
23.	Von Lenbach, F., "Portrait of a Boy" (canvas), 21x16 1/2. A. Deutsch.	60
24.	Thaulow, F., "The River" (canvas), 18x22. A. Reimann.	60
25.	Von Lenbach, F., "Portrait of Richard Wagner" (pencil drawing in brown and red chalks heightened in white), 22x17. F. A. Hirschland.	250
26.	Boudin, "View of a Harbor" (canvas), 14x23. Otto Bernet, agent.	570
27.	Roybet, F., "A Cavalier" (panel), 24x15 1/2. Eugene Littauer.	470
28.	Boughton, G. H., "Cronics" (panel), 26x23 1/2. A. Reimann.	50
29.	Fromentin, "The Escape" (canvas), 25 1/2 x 21. A. Rudert, agent.	70
30.	Ziem, F., "Church of Santa Maria Della Salute—Venice" (panel), 16 1/2 x 25. Louis A. Hein.	850
31.	Villegas, Jose, "A Wayside Discussion" (canvas), 21x31. A. Reimann.	300
32.	Bogert, G. H., "Sundown" (canvas), 28x36. Seaman, agent.	400
33.	Inness, George, "Sunset in Apple Orchard" (canvas, 22x27. Knoedler & Co.	370

34.	Loeb, Louis, "Twilight" (canvas), 46x42½.	575
35.	"Old," A Rudert, agent. Cromé, "The Porlington Oak" (canvas), 36½x44.	2,100
36.	Hodgson, David, "Market Place and Church of St. Peter—Norwich" (canvas), 35x18.	260
37.	Mrs. H. A. Gorman, "Portrait of Lady" (pastel), 23x18.	300
38.	S. G. Hess, agent. Wilcock, G. B., "Rural English Scene" (canvas), 20x24.	130
39.	W. Coffin, Constable, "The Pond" (painted in oil on millboard), 12x16.	675
40.	A. Rudert, agent Barker of Bath, "Country Road" (canvas), 12x16.	220
41.	A. Reimann, "On the Coast, Isle of Wight" (canvas), 10¼x19.	500
42.	Seaman, agent. Constable, "English Village" (watercolor), 9½x15.	210
43.	M. Walker, Byzantine School, "A Tabernacle" (tabernacle of wood), 8¼x6, (the paintings), 7x3½.	175
44.	R. Glendenning, Master of Cappenberg, "St. Catharine," Companion to 45 (panel), 16x6.	2,500
45.	Kleinberger Galleries, Master of Cappenberg, "St. Barbara," Companion to 44 (panel), 16x6.	2,500
46.	Kleinberger Galleries, Di Pietro, Sano, "Madonna and Child with Saints and Angels" (wood, curved downward at top), 26x19.	2,100
47.	R. Ederheimer, Master of Death of Mary, "Madonna and Child" (panel), 26½x20.	1,600
48.	Otto Bernet, agent Bouts, Albert, "Scenes from Life of the Virgin" (Triptych) (panel, arched), center 24x15½, wings 24x6½.	1,500
49.	Kleinberger Galleries, Pourbus, Franz, the Elder, "Portrait of Guillaume, Sire de Croy" (panel), 17x13.	1,700
50.	Otto Bernet, agent Rubens, P. P. and Seghers, Daniel, "Madonna and Child" (copper), 15½x12½.	1,150
51.	Otto Bernet, agent Pourbus, Franz, the Elder, "Portrait of Young Lady" (panel), 10½x9.	1,800
52.	Otto Bernet, agent Clouet, François, "Portrait of Lady" (panel), 6½x8.	950
53.	Kleinberger Galleries, Pot, Hendrik Gerritsz, "Portrait of John Smysers" (painted in feigned oval rectangular panel), 6¼x5.	375
54.	R. Ederheimer, agent Pot, Hendrik Gerritsz, "Portrait of Sara Sanen" (painted in a feigned oval, rectangular panel), 6¼x5.	425
55.	R. Ederheimer, agent Van der Neer, Aart, "Dutch Canal, Moonlight" (canvas), 14½x18½.	575
56.	Otto Bernet, agent Van Goyen, Jan, "Winter Landscape with Skaters" (panel), 8x9¼.	2,800
57.	R. Ederheimer, agent Cranach, Lucas, the Elder, "Woman Taken in Adultery" (panel), 14x9½.	2,950
58.	Kleinberger Galleries, Teniers, David, the Younger, "Interior of Flemish Inn" (canvas), 15x11.	1,075
59.	R. Ederheimer, agent Van der Neer, Aart, "Landscape" (panel), 12x15.	4,900
60.	A. Reimann, agent Dou, Gerard, "The Hermit" (panel), 16x12.	1,550
61.	Seaman, agent Van Goyen, Jan, "Village on Bank of River Maas" (panel), 13¼x24.	1,100
62.	A. Reimann, agent Streen, Jan, "A Merry Company in the Open Air" (panel), 16x19.	200
63.	R. Ederheimer, agent Backer, J. A., "Portrait of Elderly Woman" (panel), 17x13½.	3,700
64.	A. Reimann, agent Muelich, Hans, "Portrait of Andreas Reimann" (panel), 23x18.	10,750
65.	Otto Bernet, agent Rembrandt, "Prophet Balaam and the Angel" (panel), 25x18.	1,250
66.	Seaman, agent Van Ruisdael, Jacob, "Waterfall" (canvas), 27x21½.	1,500
67.	S. G. Hess, agent Janssen, C., "Portrait of Lettice, Viscountess Falkland" (canvas), 29x22.	3,000
68.	R. Ederheimer, agent Janssen, C., "Portrait of Lucius Cary, Second Viscount Falkland" (canvas), 28½x22.	1,700
69.	Seaman, agent Dou, Gerard, "A Young Scholar in His Study" (transferred from wood to canvas), 23½x31½.	600
70.	R. Ederheimer, agent Beersstraeten, Jan, and Van de Velde, Adriaen, "Italian Harbor With Dutch Men of War," Otto Bernet, agent Wynants, Jan, "Landscape With Figures" (canvas), 27x34.	650
72.	S. G. Hess, agent Van der Meer, of Haarlem, "Environ de Haarlem" (canvas), 37x59.	\$80,105
	A. O. Levy, Total	

Total

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ILLUSTRATED CATALOGUE
OF THE
VERY VALUABLE PAINTINGS
BY
ANCIENT AND MODERN MASTERS

COLLECTED BY THE LATE
FERDINAND HERMANN
NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF
BERNHARD F. HERMANN, DAVID T. DAVIS AND ARTHUR M. HESS
EXECUTORS OF THE LATE SARA HERMANN
WIDOW OF FERDINAND HERMANN

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1918

LA. 3687
LU. 77448



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFATORY NOTE

It will readily be conceded that the pictures described herein, and which compose the collection of the late Mr. and Mrs. Ferdinand Hermann, cover a surprisingly wide range both in chronology and in choice of subject. Where a painting is obviously autograph there is no need of a signature, although it will impart an added interest to the work of art. And a remarkably large proportion of the pictures in this collection are signed.

We here find but a single example of Italian art, a "Madonna" by Sano di Pietro. By its recent exhibition it has stood the test of public consideration and critical analysis at the hands of the experts. Frost-bound formalism of ecclesiastical restriction is the dominant feature of Byzantine art, yet the small and later "Tabernacle" before us is unusually gay in color. In the representative triptych by Albert Bouts, and in the two small works by the Master of Cappenberg the primitive aspect of Netherlandish expression is clear to see. Another, and rather different phase is provided for the student in the picture now rightly assigned to the Master of the Death of Mary. An echo of the Renaissance reaches us in the art of Rubens, Frans Pourbus the Elder and David Teniers the Younger.

Representative in every sense is the "Christ and the Woman taken in Adultery" that bears the sign manual, a crowned serpent, of Lucas Cranach the Elder, together with the date 1537. The strong portrait of "Andreas Reidmor," long regarded as the work of Hans Holbein the Younger during the dark ages of uninspired criticism, is now by common consent assigned to Hans Muelich. The art of Holland is ushered in with an example of the work of the soul-searching Rembrandt. It cannot fail to elicit considerable interest and even a measure of curiosity, for it is one of the very earliest works of the great Dutch master, if not actually his first surviving achievement. Indeed, it might almost be said to bear the same relationship to the full *œuvre* of

the great Dutchman as does the "Vision of a Knight," in the London National Gallery, to that of Raphael. If Rembrandt's pupil Dou is represented by two works, and Backer, Cornelis Janssen and Pot carry on the traditions of the school in portraiture, we must accord front rank among the landscape painters to Jacob Van Ruysdael and Jan Van Goyen. While we meet with a remarkable and fully signed canvas by Jan van der Meer of Haarlem, we must also group works by Beerestraaten, Van der Neer and Wynants and an example of genre painting which is a signed work by Jan Steen.

In the French school we here go back as far as Clouet, and in due time come to a drawing by Boucher and examples of such modern painters as Corot, Daubigny, Dupré, Fromentin, Boudin, Ziem, Harpignies, Henner, Roybet and L'Hermitte. In John Constable's water-color we see something of the distinction and natural selection of the English school, while the rather later landscape painter, John, or "Old," Crome is admirably represented by "The Porlington Oak," which in England enjoyed a reputation before the work of that artist had attained the repute that is now the vogue. Russell the pastellist, George Morland, and David Hodgson make also their appeal on the present occasion.

Mr. Hermann made his first purchases from among the works of modern painters. We thus encounter Verboeckhoven in Belgium, Israels in Holland, Madrazo and Villegas in Spain, Lenbach and Schreyer in Germany and Frits Thaulow in Norway. Inness, Boughton and Bogert stand for successive moments in the art of America.

MAURICE W. BROCKWELL.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,

CATALOGUE

SALE TUESDAY EVENING
JANUARY 15, 1918
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING AT 8.15 O'CLOCK

No. 1

ADOLF SCHREYER

GERMAN: 1828—1899

THE RETURN OF THE FORAGERS

(Water Color)

Height, 7 inches; width, 5 inches

A FOUR-HORSED sleigh, driven by two postilions who are urging on their teams with their whips, is ploughing its way over the snow. A man follows. At a bend in the road on the left a soldier has halted at a wayside Cross. Birds on a tree on the right. A dark lowering sky.

Signed in the left foreground, AD. SCHREYER.

Purchased at the sale of the collection of Mrs. S. D. Warren, New York, Jan. 8, 1903, No. 14.

No. 2

BENJAMIN EUGÈNE FICHEL

FRENCH: 1826—1895

A GAME OF CHESS

(Panel)

Height, 8½ inches; length, 11 inches

FIVE elegantly attired men, and a man-servant, in an interior. At a table two of the company, one in brown and the other in yellow dress, are facing each other at a game of chess. By the wall on the right, in red, a man stands and smokes and near him hang a colored print and a tricorne hat. A large umbrella is against the wall. To the left is a man in white, who talks to a man, in pink, who is seated. The man-servant, wearing yellow breeches and blue stockings, and a white apron, approaches from the left, where the fireplace is; in the left background is a window.

Signed in the left foreground, and dated 1881.

No. 3

NICOLAS TOUSSAINT CHARLET

FRENCH: 1792—1845

A GRENADIER

(Panel)

Height, 10 inches; width, 7 inches

IN blue uniform with red epaulets, fur helmet with aigrette, white breeches and cross belts, he stands at full length, looking three-quarters to the left. By his left side is his musket. A battle scene dimly seen in the background.

Signed in the left foreground.

Formerly in the Wall-Brown Collection, 1886.

Purchased at the sale of the collection of Mrs. S. D. Warren, New York, January 8, 1903, No. 18.

The Louvre possesses a "Grenadier de la Garde" by Charlet, and the Geneva Gallery a "Grenadier en bonnet de police."

No. 4

LEO HERRMANN

THE CARDINAL VIOLONCELLIST

(Canvas)

Height, 8 inches; length, 11 inches

THE Cardinal, in his robes, is seated, and turned three-quarters to the left. He is playing the violoncello from the music score placed on a low-backed, red-upholstered chair. Further back is a table with a green tablecloth; on it are books, papers and a candlestick. Oriental carpet. Neutral-toned wall behind.

Purchased from Fishel, Adler & Schwartz, New York.

No. 5

BAREND CORNELIS KOEKKOEK

DUTCH: 1803—1862

A WOODY DELL

(Panel)

Height, 12 inches; width, 9 inches

ON the outskirts of a forest, seen in the late afternoon, a purling stream trickles over boulders as it makes its way from the center toward the right. On the bank on the left a man, accompanied by his dog, is walking away. On the far side of the stream, and on higher ground in the middle distance, a man speaks to a friend on horseback; sheep are near. The sun is seen through the trees on the left.

*Signed and dated on the face of a stone on the far side of the stream,
B. C. KOEKKOEK, 1850.*



No. 6

EUGÈNE JOSEPH VERBOECKHOVEN

BELGIAN: 1799—1881

SHEEP AND CHICKENS IN A STABLE

(Panel)

Height, 9¾ inches; length, 12½ inches

SHEEP are standing or lying down on the right, near the hay-rack in a straw-strewn stable. More to the left are chickens and an upturned wooden stool. On the far wall hang a jar, and a short-handled spade near chalk marks which denote the farmer's calculations. Through the doorway we see a haystack.

Signed in the left foreground, and dated 1864.

On the back the artist has made a declaration in writing, in 1864, that he painted this picture.

No. 7

JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1825—1893

MEADOW, COTTAGE AND WOODS

(Panel)

Height, 13 inches; width, 8½ inches

A BOAT is on a pool of water in the center and on the right of the composition. In the meadow on the far side of the pool sheep browse. In the middle distance a church, amid houses, is seen near trees. The woods stretch away toward the right.

Signed in full, in the left foreground.

Sold in London, and subsequently purchased from Fishel, Adler & Schwartz.

No. 8

FRANÇOIS BOUCHER

FRENCH: 1703—1770

A WOMAN AND A CHILD

(A drawing in charcoal, heightened with chalk)

Height, 14 inches; length, 15 inches

THE woman, looking toward the left, is seated at the side of the road; a small boy lies on the ground by her side and, like her, gazes fixedly into the distance.

Signed to the right, F. BOUCHER.

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No. 9

MARTIN RICO

SPANISH: 1850—1908

A SIDE CANAL, VENICE

(Panel)

Height, 9 inches; length, 14 inches

THE slow-moving boats of the sluggish stream carry the eye past the tall houses which, with their gaily colored windows, balconies, flower-pots and roofs, adorn the composition on the left.

[Continued

Gondolas are fastened up to, or are being rowed past, the wooden piles which protect the private landing of the *palazzo* on the right. In the middle distance the scene of festive color and picturesque incident is continued, in the neighborhood of the small bridge which spans the waters of this side canal.

Signed Rico on the wall on the left.

Formerly in the collection of William Wilds, New York, 1894.

Purchased at the sale, in New York, February 3, 1905, No. 4, of the collection of J. W. Kauffman, of St. Louis.

No. 10

JOSEF ISRAELS

DUTCH: 1824—1911

A COUNTRY ROAD

(Water Color)

Height, 10¼ inches; length, 14 inches

A COUNTRY woman, with her large basket by her side, is leaning against a wooden fence near a small clump of trees. A gradually rising landscape background leads up to the hills in the distance.

Signed in the left bottom corner, JOSEF ISRAELS.

Purchased from Jules Oehme, New York.



No. 11

EDUARD GRÜTZNER

GERMAN: 1846—1878

THE MONK, BOOKWORM

(Canvas)

Height, 17 inches; width, 14 inches

THE monk, seen in small figure and nearly at full length, wears a light brown habit, a skull-cap and a white girdle. He wears his spectacles, and a quill pen is over his right ear. He is passing toward the right in the library, as he holds bulky folios under his right arm and in his left arm other books, one of which he is already trying to read. In the right foreground is a table, and on it an open deed box containing parchments. Bookshelves fill in the background. Books are placed on a stool on the left, and on it is the signature, with the date: *Ed. Grützner, 1894.*

No. 12

KRUSEMAN VAN ELTEN, N.A.

AMERICAN: 1829—1904

A RIVER BANK

(Canvas)

Height, 13 inches; length, 18½ inches

FROM the towpath, with trees on the right, we see across the river where boats are moored to the far bank, with houses and trees near at hand and further away. Sunny sky, cloud cumuli.

Signed in the right bottom corner, KRUSEMAN VAN ELTEN.



No. 13

HENRI JOSEPH HARPIGNIES

FRENCH: 1819—1916

A LANDSCAPE

(Canvas)

Height, 12¾ inches; length, 15 inches

A SANDY field with scanty vegetation is crossed by a path on the right, up which a lady in a blue skirt and red coat is walking across the shadow cast by tall trees. Beyond, to the right, is a view of a house-boat on the shore of an inland sea on which is a sailing vessel and, seen against the skyline, a steamer. A terrace on the left runs round the shore at the foot of a hill, the coast being indented by narrow bays.

Signed, in the left bottom corner, HARPIGNIES, '91.



No. 14

JULES DUPRÉ

FRENCH: 1811—1889

THE ROAD TO THE FARM

(Canvas)

Height, 6 inches; length, 7¾ inches

A WOMAN in a blue skirt, red bodice and white headdress advances down the well-trodden ground in the center; patches of green grass on either side. In the right foreground is a pool of water. Trees in front of the thatched cottages which form the background.

Signed, in the left bottom corner, JULES DUPRÉ.

Sold by the artist direct to Fishel, Adler & Schwartz, New York, from whom it was purchased.

No. 15

HUGO KOTSCHENREITER

GERMAN: 1854—1908

A MERRY TOPER

(Canvas)

Height, 19 inches; width, 13 inches

SMALL full-length figure of a man seated before a gray wall, apparently outside a house, with a window above to the left. He is in an armchair near a wine cask, on the top of which is his red handkerchief. He is dressed as a peasant, with a light-colored vest and a red tie; his coat hangs loosely over his left shoulder; he wears his broad-brimmed hat. His uplifted right hand holds a glass of wine, and he looks gleefully toward the left. Broken pavement in the foreground.

Signed, and dated 1889, at the top right corner.

No. 16

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

A LANDSCAPE

(Panel)

Height, 10½ inches; length, 14¾ inches

A WIDE-SPREADING country seen, with little natural detail, through overhanging trees. The trees extend from the right across the composition in the *arbre penché* manner of the artist. Sunset sky beyond.

Signed in the right bottom corner.

Purchased at the sale of the J. Staats Forbes Collection.

At one time in the possession of Messrs. Cottier, New York, whose name is on the back, together with the No. 1490.



No. 17

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

RIVER SCENE, WITH WOODS: EVENING

(Panel)

Height, 8¾ inches; length, 16½ inches

THE river runs in full stream round the bend, at the confluence with another stream. Near the bank on the left, a man is seated in a fishing punt. Trees on the right bank. Woody background on the left. Cloudy, evening sky.

Signed at the left bottom corner.

Purchased at the sale of the J. Staats Forbes Collection.

No. 18

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

LA TOUR D'ESBLY

(Canvas)

Height, 10 inches; length, 13 inches

AN artist, in a blue smock and straw hat, is seated before his easel in a grass field with a light green-toned setting with willow trees on the right. In the background a church tower rises against the sky. Cloudy sky, the sun striking across the turf from the right.

no 293 Robaut

Marked, in the right bottom corner, in red letters: VENTE COROT.

Sold by Durand-Ruel, Paris, 1896, with his red seal and the stock No. 2612 on the back.

Purchased at the sale in New York of the collection of J. W. Kauffman, of St. Louis, February 3, 1905, No. 33.

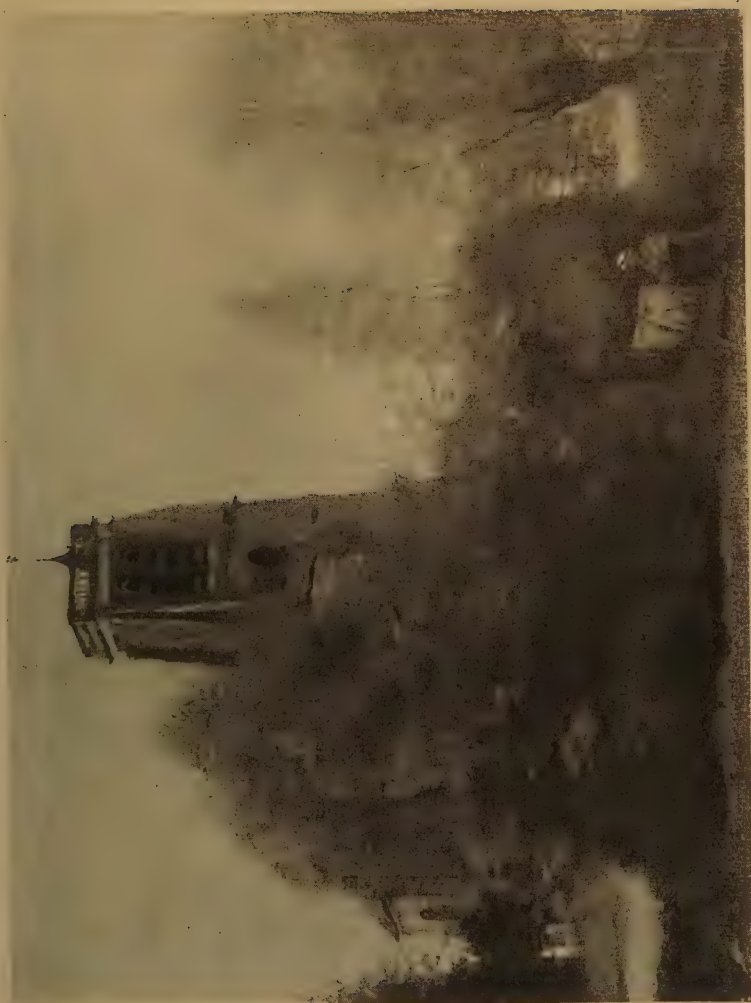
Illustrated and recorded in Alfred Robaut's "Corot," No. 2193, where it is described as follows:

"1874 (August 25).—CRÉCY-EN-BRIE. Village Belfry. In the foreground, a painter seated before his easel, working. It is the artist Chatelain, friend of Maisiat, whom Corot knew at Crécy. Posthumous Corot Sale (No. 214). Sold to Mr. Jules Chamouillet. Belonged to M. Durand-Ruel in 1893."

no 22 Jules Kauffman 1895
Robaut's "Corot"

1.500 francs

*le no 293 bis Robaut faut être le no 14 bis Lepage 1922
à moins que ce soit un faux complet*





No. 19

LÉON AUGUSTIN L'HERMITTE

FRENCH: BORN 1844

TWO WOMEN AT A SPRING

(Pastel, on canvas)

Height, 15 inches; length, 19 inches

IN a rugged country a path leads down to a spring, where an aged peasant woman is bending down to draw water in a pail. To the left stands by her side a young woman with a pitcher on her head.

Signed in the left bottom corner.

Purchased from Jules Oehme, New York.

No. 20

JOSÉ MADRAZO

SPANISH: 1781—1859

PORTRAIT OF A LADY

(Panel)

Height, 19 inches; width, 17½ inches

HALF-LENGTH, turned slightly to the left, but looking out at the spectator. Brown eyes, gray-brown hair which falls in curls on to her shoulders. She wears a light blue dress, striped with white, a white kerchief with a satin bow at the breast. Feathers in her wide-brimmed felt hat. Neutral toned sky background with foliage.

Signed in the left bottom corner.

No. 21

JOSÉ GALLEGOS

SPANISH: BORN 1859

THE MARRIAGE CONTRACT

(Panel)

Height, 15 inches; length, 24 inches

IN the sumptuously furnished sacristy of a large cathedral three priests and the affianced couple are assembled round a table. On the wall behind them, under a baldacchino, hangs a crucifix. An ecclesiastic reaches down a volume from the book case. More to the left, on richly upholstered chairs, sit the witnesses and relations dressed in silk and satin and with lace mantillas. A choir boy in a red cassock brings books from the right. Through the doorway we see the iron railings leading to a staircase, with a stained-glass window beyond.

Fully signed, J. GALLEGOS, ROMA, in the right foreground.

Purchased at the sale in New York, February 3, 1905, No. 16, of the collection of J. W. Kauffman, of St. Louis.



No. 22

JEAN JACQUES HENNER

FRENCH: 1829—1905

PORTRAIT OF A YOUNG LADY

("La Tête Rouge")

(Canvas)

Height, 17 inches; width, 13½ inches

BUST length; almost in full face, but looking over her left shoulder. Her auburn hair falls in profusion over her right shoulder, and is parted down the middle. The fixed gaze has the expression

[Continued on the following page]

of a passionate subject, with classical features and a full mouth. Her dress is low cut, the right shoulder being partly covered by a rich red cloak.

Signed on the right, J. J. HENNER.

Purchased at the sale of the D. H. King, Jr., Collection, New York, February 17, 1896, No. 17.

No. 23

PORTRAIT OF A BOY

BY

FRANZ VON LENBACH

No. 23

FRANZ VON LENBACH

GERMAN: 1836—1904

PORTRAIT OF A BOY

(Canvas)

Height, 21 inches; width, 16½ inches

A STUDY in oil, of a boy about eight years of age, almost in profile to the right, but looking out over his right shoulder. In a brown suit and a white collar. Neutral background.

Signed halfway down on the right, F. LENBACH.

Purchased from Theobald Heinemann, of Munich.



No. 24

FRITS THAULOW

NORWEGIAN: 1847—1906

THE RIVER

(Canvas)

Height, 18 inches; length, 22 inches

THE river, in which the rays of the sun are reflected, flows down into the left foreground. On the far side, to the right, are outhouses hung with autumn leaves. Further back, and to the right, stands a country residence which has an exterior gallery.

Signed in the right bottom corner.

No. 25

FRANZ VON LENBACH

GERMAN: 1836—1904

PORTRAIT OF RICHARD WAGNER

(Pencil drawing, in brown and red chalks heightened in white)

Height, 22 inches; width, 17 inches

BUST length; three-quarters to the right. Clear-cut features. Wearing a round hat.

Signed in the left bottom corner.

Purchased from Theobald Heinemann, of Munich.



No. 26

EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1898

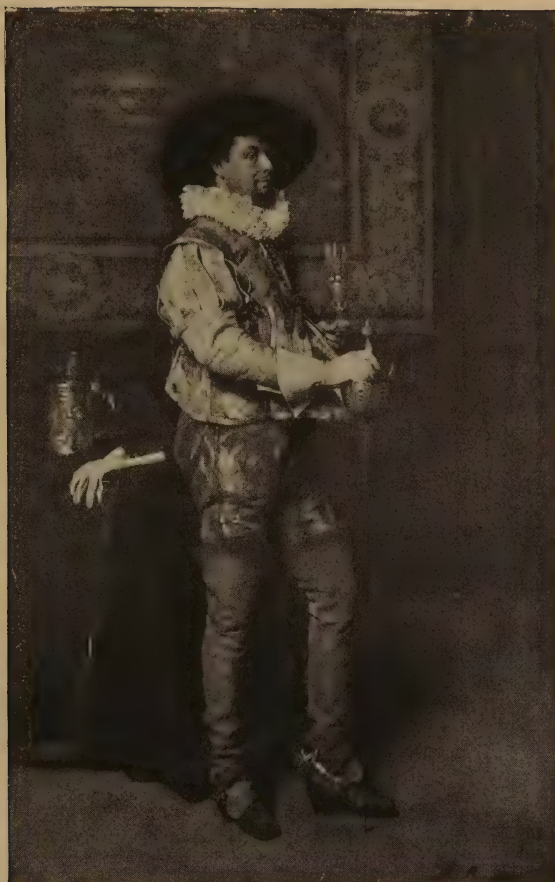
A VIEW OF A HARBOR

(Canvas)

Height, 14 inches; length, 23 inches

A VIEW of a tidal river, with boats moored in the foreground and a man fishing in one of them. More to the right, in the middle distance is a small boat-building dock near some houses. The bank curves as the river widens toward the left, where are many houses and a church. In the left foreground are red-roofed houses.

Signed on the grass on the right, E. BOUDIN, '94.



No. 27

FERDINAND ROYBET

FRENCH: BORN 1840

A CAVALIER

(Panel)

Height, 24 inches; width, 15½ inches

SMALL full-length, standing figure turned three-quarters to the right. In a mustache and short beard. Wearing a rich red and

[Continued on following page

gold patterned dress, slashed, edged with gold and fastened with red ties; lace ruff, large black felt hat; high leather gaiters and spurs. His gauntleted right hand rests on the hilt of his sword, which is pointed to the ground. In his left hand he holds a long-stemmed glass. Behind, to the left, is a table covered with a dark green cloth; on it are a large metal drinking flagon with cover, and the cavalier's left glove. A dark green and yellow patterned tapestry hangs on the paneled wall at the back.

Signed in the right foreground, F. ROYBET.

Purchased at the sale of the D. H. King, Jr., Collection, New York, February 17, 1896, No. 64.

No. 28

GEORGE HENRY BOUGHTON, R.A.

AMERICAN: 1833—1905

THE CRONIES

(Panel)

Height, 26 inches; width, 23½ inches

THE interior of a cottage with two old women seated in front of the fireplace in which the charred embers still burn. The woman on the right wears a pink-brown skirt, blue apron, white jacket, white kerchief round her neck and a white cap. With her back to the spectator, and warming her hands at the fire, she has placed faggots on the floor beside her. More to the left, the other woman is dressed in brown and wears a white hat; she is turned three-quarters to the right. Above her head a picture hangs on the wall. On the left is a closed door. On the high mantel shelf are cups, books and bottles.

Signed in the left foreground, G. H. BOUGHTON, A.R.A., 1887.

Purchased at the sale of the Henry G. Marquand Collection, New York, January 23, 1903, No. 84. In that catalogue it is claimed that "perhaps one may detect in this very good example of George Boughton a certain influence of Edouard Frère, whose friendship and advice he enjoyed during his stay in Paris."



No. 29

EUGÈNE FROMENTIN

FRENCH: 1820—1876

THE ESCAPE

(Canvas)

Height, 25½ inches; width, 21 inches

AN Arab, fully accoutred, in his saddle urges forward his horse as it prances and emerges from a pool of water. He is making for the desert, over which the sun is sinking on the right. Behind the saddle clings another man, stricken with fear, his arms round the Arab's shoulders; he is thinly clad, his hair tangled, his legs and shoulder exposed, as he looks back at the enemy.

Signed in the left foreground, EUG. FROMENTIN.

Purchased at the sale, in New York, of the collection of Mrs. S. D. Warren, of Boston, January 8, 1903, No. 53.



No. 30

FÉLIX ZIEM

FRENCH: 1821—1911

(Panel)

Height, 16½ inches; length, 25 inches

**THE CHURCH OF SANTA MARIA DELLA
SALUTE, VENICE**

THE church is seen from an island. Sailing vessels are moored behind it. In the foreground figures are seated on the quay near another vessel, and are approached by a gondola. Boats of various kinds in the left distance. Golden yellow sky.

Signed in the right foreground.

Sold in Paris to Fishel, Adler & Schwartz, from whom it was purchased.

No. 31

JOSÉ VILLEGAS

SPANISH: BORN 1848

A WAYSIDE DISCUSSION

(Canvas)

Height, 21 inches; length, 31 inches

IN the center foreground are Moors sitting, reclining or standing near the white walls of a Moorish town, set among luxuriant plants. In the left foreground are cocks and hens. From the right, in the middle distance, a Moor rides up. Clear, blue sky.

Inscribed in the right bottom corner with the artist's name, as having been painted at (?) Capri.

Purchased at the sale of the collection of William B. Bement, of Philadelphia, February 27, 1899, No. 46, with the title "Wayside Discussion."

Purchased through Fishel, Adler & Schwartz, New York.

No. 32

GEORGE H. BOGERT

AMERICAN: BORN 1864

SUNDOWN

(Canvas)

Height, 28 inches; length, 36 inches

A LAKE in the foreground. A man, dressed in blue and wearing a white cap, is in a boat. The sun falls, from behind the trees on the right, on the bank in the middle distance. Trees are on the left. In the distance are cottages, barely seen against the horizon. A light has just been lit in one of the cottages. A cloudy sky.

Signed in full in the right foreground.

No. 33

*SUNSET IN THE APPLE
ORCHARD*

BY

GEORGE INNESS, N.A.

No. 33

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

SUNSET IN THE APPLE ORCHARD

(Canvas)

Height, 22 inches; length, 27 inches

AT the moment of sunset we with difficulty discern a girl, in light blue dress and holding flowers in her hands, standing in the right foreground. Further back, and more to the center, is a man seen through the break in the trees.

Signed, and dated, G. INNESS, 1886, in the right foreground.

Sold by the artist at Montclair direct to Fishel, Adler & Schwartz, from whom it was purchased.



No. 34

TWILIGHT

BY

LOUIS LOEB, N.A.

No. 34

LOUIS LOEB, N.A.

AMERICAN: 1866—1909

TWILIGHT

(Canvas)

Height, 46 inches; width, 42½ inches

From the waters of a blue and mysterious lake, near the edge of which on the right is perched a peacock, emerges a half-draped figure of a girl in a yellow robe. She is tenderly received by a woman, in a white dress and blue mantle, who advances toward the left, where are trees in full fruit and foliage. Dank and dark-some background.

Signed, LOUIS LOEB, and copyrighted in 1907.

*Included in an exhibition of the artist's works at the Folsom Galleries,
February, 1910, No. 5.*



No. 35

THE PORLINGTON OAK

BY

JOHN ("OLD") CROME

No. 35

JOHN ("OLD") CROME

ENGLISH: 1769—1821

THE PORLINGTON OAK

(Canvas)

Height, $36\frac{1}{2}$ inches; length, 44 inches

ON the far side of a pool of water, in which water lilies grow, is a giant oak with spreading branches. At the foot of the tree lies a man in red trousers and gray coat; by his side is his dog. In the left middle distance two cows are lying down, and one standing. Background of other trees. Sunny sky.

"A fine picture. The detail is so crisp and the high lights so suddenly contrasted that one is reminded of Stark. There is also an appearance of painting with body color and white into the wet glaze, which is unusual with Crome."—W. F. DICKES, "Norwich School of Painting," p. 110.

Exhibited at the British Institution.

Formerly in the Wynn Ellis Collection, and lent to the Royal Academy, 1871, No. 7, under the title of "The Old Oak Tree." Sold at the Wynn Ellis Sale in 1876, as "The Oak"; and in the T. M. Whitehouse Sale, in London, March 29, 1890, No. 58, as the "Porlington Oak."

Purchased at the sale of the Henry G. Marquand Collection, New York, January 23, 1903, No. 38; on that occasion the catalogue commented on the picture thus:

"In this fine example of the Norwich master a giant oak, the favorite subject of his study, occupies the center of the composition. . . . It is delicately luminous, while a golden atmosphere envelopes the rich browns and olive-greens of the foliage. A grand feeling of immensity and vast quiet pervades the scene."



No. 36

DAVID HODGSON

ENGLISH: 1798—1866

*THE MARKET PLACE, AND THE CHURCH
OF ST. PETER, NORWICH*

(Canvas)

Height, 35 inches; width, 26½ inches

WE see the old houses with timbered gables, old-fashioned bow-windows, sunny balconies and many small windows. In the left foreground is the corner house and shop of the poulterer and game dealer. Men and women are preparing, packing or selling fish under an awning. Buyers, idlers and country folk are variously occupied. More to the right a wooden building proclaims itself as the Pope's Head Inn kept by one Coldham. More to the right are a farmer's cart and a carrier's cart. In the background rises the square, massive tower of St. Peter's Church. Sunny sky.

Formerly in private possession in Norwich.

Purchased from Louis Ricard, Frankfort-on-Main.

No. 37

JOHN RUSSELL, R.A.

ENGLISH: 1745—1806

PORTRAIT OF A LADY

(Pastel)

Height, 23 inches; width, 18 inches

Bust length, three-quarters to the right, her blue eyes directed to the left. In a bodice of pearly white silk, and a light blue mantle damasked with pink and white floral patterns, the sleeves being caught up with a brooch of pearls. A lace fichu borders the neck of her dress, which is low cut, and in the center of the bodice is a red jewel set with pearls and pendent pearls. Pearl earrings, and a string of pearls in her light brown wavy hair, which is drawn off the forehead and arranged at the back in curls.

Purchased at the sale of the Henry G. Marquand Collection, January 23, 1903, No. 24, when it was described and illustrated in the catalogue as a "Portrait of Peg Woffington, the actress."

The traditional identification of this pastel with Mrs. Margaret ("Peg") Woffington, the "impudent Irish-faced girl" (1719?-1760) cannot stand. The lady here seen is of very different and less sprightly character. Our sitter has blue eyes, and light brown hair; "Peg's" eyes were flashing and black, and her hair "blue-black." The lady before us cannot, like "Peg," be said to have "delicately arched eyebrows, deep penetrative eyes, and gently mocking lips," nor does she seem to have had that remarkable fluidity of temperament and that instability of character which added to the charm of "Peg," who was feminine to the tips of her exquisitely modelled fingers, although she was fond of exhibiting herself in masculine attire. Can we imagine this lady sitting on a couch, and looking "dallying and dangerous," as Lamb says of "Peg," who was "the most beautiful and the least vain woman of her day"? We can hardly think of this lady as a Sphinx in white Bow porcelain, as "Peg" was once rendered.

Again, Russell was only fifteen years old when Peg Woffington died, at about the age of 41, in 1760. Even if this were Russell's very earliest work—which stylistic considerations prove that it cannot be—she would be older than our sitter. There is no record of Russell's painting her at

[Continued



any time, and he did not begin to exhibit until eight years after "Peg's" death.

James Latham ("the Irish Van Dyck") painted Peg Woffington in the profile portrait of the Royal Dublin Society. J. B. Van Loo's portrait of her, about 1742, on a balcony with a caged bird by her side, is in the South Kensington Museum. In consequence of her terrible stroke, she was represented by Arthur Pond as lying paralyzed in her bed; that painting is in the National Portrait Gallery, London.

That the present work does not preserve to us the features of Peg Woffington is evident from the portrait of her, by Hogarth, formerly in the collection of Lord Lonsdale and later in that of Augustin Daly. Moreover, Hogarth's portrait of "Peg" in the Metropolitan Museum of Art, and other works by Wilson, Mercier, Reynolds, Horace Hone and Jackson support this view.

The color here is not too bright, as in Russell's early works; but the texture, and light, luminous tone prove it to be a mature achievement by the "prince of pastellists," as Russell has been termed.

No. 38

GEORGE BARRETT WILLCOCK

ENGLISH: ACTIVE 1850

RURAL ENGLISH SCENE

(Canvas)

Height, 20 inches; length, 24 inches

A BOY on a white farm-horse, followed by another horse, and accompanied by a dog, is passing toward a shallow water-splash. Above it, on the right, is a small foot-bridge with a hand-rail; near it, in the foreground, are ducks. In the middle distance are a thatched homestead and farm-buildings, with cornfields, by the roadside. A sign-post is near the turn in the road opposite the farm. A woody country. Cloud cumuli in the sunny sky.

No. 39

THE POND

BY

JOHN CONSTABLE, *R.A.*

No. 39

JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

THE POND

(Painted in oil on millboard)

Height, 12 inches; length, 16 inches

A LARGE oak tree is on the edge of the pond near the turn in the road down which a man is walking from the left. Two cows are cooling themselves in the water at the far end; a man is fishing in a punt on the right.

Possibly painted in the neighborhood of Norwich.

Purchased from Hugh Constable, the painter's nephew, through Louis Ricard, from whom it was purchased by the late owner.



No. 40

A COUNTRY ROAD

BY

THOMAS BARKER OF BATH

No. 40

THOMAS BARKER OF BATH

ENGLISH: 1769—1847

A COUNTRY ROAD

(Canvas)

Height, 12 inches; length, 16 inches

At a turn in a sandy and uneven road in the heart of the country, a man in black attire urges his horse on. Trees in full leaf in the middle distance. Blue hills beyond. Sunny sky with clouds.

Signed in the right foreground.

Purchased from Louis Ricard.



No. 41

GEORGE MORLAND

ENGLISH: 1763—1804

ON THE COAST, ISLE OF WIGHT

(Canvas)

Height, 10¼ inches; length, 19 inches

A POOL of water is in the foreground. A man in a blue, long-tail coat, accompanied by his dog, walks toward the left along a road which crosses broken ground. He has just passed a milestone marked "XI." In the distance, in front of him, are two figures who pass round the high tree-topped bank of the road. Blue hills seen against the horizon, looking toward the coast. Cloud cumuli in the blue sky.

Signed on the right.

Sold by Arthur Tooth and Sons, London, 1890.

Purchased at the sale in New York, February 3, 1905, No. 27, of the collection of J. W. Kauffman, of St. Louis.



No. 42

JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

AN ENGLISH VILLAGE

(Water Color)

Height, 9½ inches; length, 15 inches

THE church in the churchyard stands in the center. Houses and small shops on the right, and a farm cart drawn by two horses. A boy pulls a child in a go-cart across the road.

*Fully signed and dated, in the left foreground, JOHN CONSTABLE, R.A.,
PINX., 1825.*

*Sold by Hugh Constable, the painter's nephew, to Louis Ricard, from whom
it was purchased by the late owner.*

BYZANTINE SCHOOL

XVII CENTURY

A TABERNACLE

(The Tabernacle, of wood)

Height, 8¾ inches; width, 6 inches

(The Paintings)

Height, 7 inches; width, 5½ inches

The Right Wing, Outside, "The Madonna and Child"

THE Virgin is in her traditional robes, ornamented with floriated designs; the Infant in particolored dress and fully draped. The inscriptions, in post-classical Greek characters: "Mother of God," and "Jesus Christ."

The Right Wing, Inside, "St. Jerome in the Desert"

THE Saint, kneeling before a crucifix at the entrance to a cave, is about to beat his breast with a stone. Lion and a cardinal's hat on the ground.

The Left Wing, Outside, "St. John the Baptist"

THE Saint, standing towards the right, in camel's hair coat, which drapes his body to the ankles. A scroll in his left hand inscribed: "Ecce Agnus Dei qui tollit peccata Mundi." Background of rocks.

The Left Wing, Inside, "St. Francis receiving the Stigmata"

THE Saint kneels, in a rocky landscape, before the apparition of the red-clad six-winged seraph bearing the Crucified. On the right Brother Leo in an attitude of reverence.

The Center Panel, "Christ in the Tomb"

BEHIND, and on either side of Christ, are the Instruments of the Passion.

This is evidently an archaistic Byzantine XVIIth century work, based upon a limited knowledge of Italian pre-Renaissance art and yet conforming with the ecclesiastical traditions of Byzantine formalism.

Formerly in the possession of Imbert, in Rome (No. 2053).

\$:2.800

No. 44

THE MASTER OF CAPPENBERG

ACTIVE 1500—1520

ST. CATHARINE

Companion to No. 45

(Panel)

Height, 16 inches; width, 6 inches

IN blue under-robe, richly brocaded dress, and red mantle. Her right hand is to her waist. In her left she holds the hilt of her sword, with its point to the ground. She wears a turban-like headdress of white and blue, and has a gold halo; her hair falls on to her shoulders. She stands on her emblematic wheel on a yellow, red and blue tiled pavement, before a recess which is open above and shows a landscape background.

A wing of a small domestic altarpiece by the painter who takes his descriptive appellation from his masterpiece, an altarpiece at Cappenberg, near Münster, in Westphalia.

Formerly in the collection of Bishop Weyer in Cologne, and subsequently in that of Fernandez Patto in Paris.

Examined and authenticated by Friedländer in 1910.

Purchased from the F. Kleinberger Galleries, New York.



No. 45

ST. BARBARA

BY

THE MASTER OF CAPPENBERG

\$: 2.500

No. 45

THE MASTER OF CAPPENBERG

ACTIVE 1500—1520

ST. BARBARA

Companion to No. 44

(Panel)

Height, 16 inches; width, 6 inches

IN richly brocaded gold and red robe, with blue and white sleeves, and a dark green mantle. Wearing a red headdress, and with a gold halo. Standing toward the left, with her back to her emblematic tower which has windows and is embattled, she holds a palm branch. Through the architectural setting is a landscape with a castle in the distance.

The companion wing of a domestic altarpiece, and having the same provenance as No. 44.

Purchased from the F. Kleinberger Galleries, New York.



No. 46

*THE MADONNA AND CHILD,
WITH SAINTS AND ANGELS*

BY

SANO DI PIETRO

No. 46

SANO DI PIETRO

ITALIAN: 1406—1481

*THE MADONNA AND CHILD, WITH SAINTS
AND ANGELS*

(Wood, curved downward at the top)

Height, 26 inches; width, 19 inches

THE Virgin, seen nearly in full face and with her head leaning toward the Child, whose weight she supports on her right arm, wears rich gold-embroidered robes. On the left is St. Jerome, and on the right St. Bernardino. Above are four angels, whose heads have flames of fire. The heads of the figures are nimbed against a gold ground, and those of the Virgin and Child are incised with letters.

Formerly in the sale of a London collection, sold February 27, 1882, No. 72.

Subsequently in that of Jean Dollfus, Paris, sold April, 1912, No. 76.

Purchased from the F. Kleinberger Galleries.

Included in the Loan Exhibition of Italian Primitives, New York, November, 1917, No. 62.



No. 47

THE MADONNA AND CHILD

BY

MASTER OF THE DEATH
OF MARY

No. 47

MASTER OF THE DEATH OF MARY

FLEMISH: ACTIVE 1507—1540

THE MADONNA AND CHILD

(Panel)

Height, 26½ inches; width, 20 inches

THE Madonna, seen at three-quarter length turned three-quarters to the left and less than life-size, is seated with her left arm resting on a pedestal on which are three cherries. Her red robe is cut square across the breast and has green sleeves; she wears also a blue mantle lined with yellow, and a green girdle. Her hair falls in curls on to her shoulders, and her head-dress is dark green. On her lap she holds the Infant, who is scantily draped and holds a bunch of cherries in either hand. A green curtain hangs against the architectural setting on the right. On the left is a wide landscape with a castle in the foreground.

Formerly in the collection of Claude A. C. Ponsonby, by whom it was exhibited at the Royal Academy, in 1907 (No. 19), with an attribution to Mabuse.

Since correctly assigned to the Master of the Death of Mary, who takes his rather cumbrous appellation from the pictures of the "Death of the Virgin" in the Cologne and Munich Galleries. He is now usually identified with Joos van Cleve the Elder (1485?-1540?).

Purchased from the Ehrich Galleries, New York.



No. 48

*SCENES FROM THE LIFE OF
THE VIRGIN*

BY

ALBERT BOUTS

ALBERT BOUTS

FLEMISH: 1460—1549

SCENES FROM THE LIFE OF THE VIRGIN
(*A Triptych*)

(Panel, arched)

The center: Height, 24 inches; width, 15½ inches

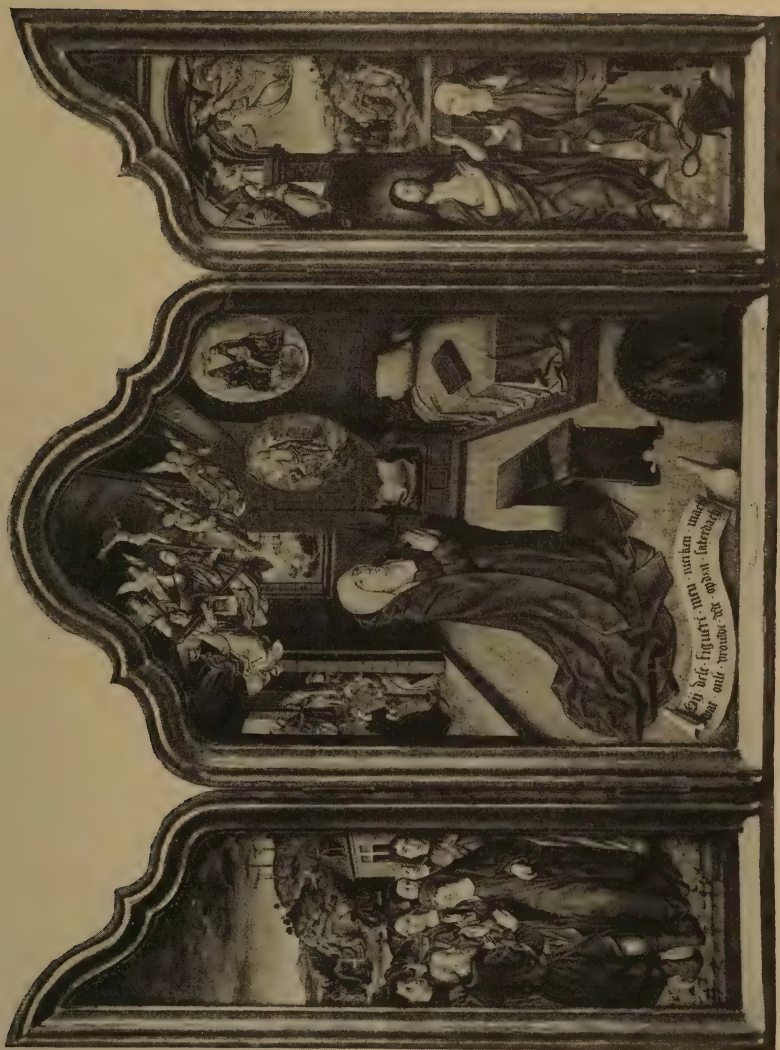
The wings: Height, 24 inches; width, 6½ inches

Center panel. In the center the Virgin, in blue robes edged with gold, kneels before her *prie-Dieu* toward the right, with her hands folded, in the middle of the room. On the right is her bed with green hangings; the upper portion of the head of the bed is adorned with a circular glory of the Trinity, with a globe at their feet. Rather more to the left, and seen in front of a chair at the side of the bed, is a *mandorla* with the Ascension. Below the ceiling the angel host appears, bearing the Crucifix, the Instruments of the Passion and the *sudarium* of St. Veronica. Through the iron shutters is seen Calvary. Jesus, Mary and Martha are shown, through the doorway on the left, at the moment of the approaching death of Lazarus. In the large *cartel* in the foreground is the contemporary Flemish inscription: "*By dese figure men merken mach wat Onse Vrouwe dede op den Saterdag*" ("By this picture you may see what Our Lady did on the Saturday"—i.e. on Easter Eve).

Left Wing. Inside. The Virgin announcing to the Apostles her approaching Dormition. In the background the Virgin and the Apostles at the entrance to the Sepulchre, and Mount Calvary beyond.

Right Wing. Inside. The Biblical incident: "*Noli me Tangere*." Angels are in the sky. At the back, through a casement, the Three Marys at the Tomb, and an angel standing on the lid of the tomb.

[Continued]



Left Wing. Outside. A grisaille figure of St. Catharine with her sword, book and crown, and standing on her wheel.

Right Wing. Outside. A grisaille figure of St. Margaret, standing on her dragon and holding a crucifix in her folded hands.

Formerly in the collection of Pastor Glitza at Hamburg.

Included in the short list of works by Albert Bouts (who has also been known as the Master of the Assumption) given in Thieme-Becker's "Künstler Lexikon," Vol. IV, p. 473.

"Catalogue of 150 Paintings from the Kleinberger Galleries," 1911, No. 108.

Examined and authenticated by Friedländer in 1911.

Purchased from the F. Kleinberger Galleries, New York.

No. 49

FRANS POURBUS THE ELDER

FLEMISH: 1545—1581

*PORTRAIT OF GUILLAUME, SIRE DE
CROY ET DE RENTY*

(Panel)

Height, 17 inches; width, 13 inches

SMALL half-length figure, turned three-quarters to the left. Brown beard and mustache. He wears a black doublet with gold buttons, a small ruff, a belt, a black hat ornamented in gold, a sword, and a gold chain of office. In his right hand he holds a pack of cards, and other cards in his left hand, which rests on the table before him; on it are also a red pouch and dice.

Purchased from the Ehrich Galleries, New York.



Guillaume sire de Cray et de Remy
1681 Francis Pourbus. 1681



No. 50

PIETER PAUL RUBENS

FLEMISH: 1577—1640

AND

DANIEL SEGHERS

FLEMISH: 1590—1661

THE MADONNA AND CHILD

(Copper)

Height, 15½ inches; width, 12½ inches

In a small oval setting, on a rectangular ground, the Madonna is seen at half-length giving the Infant her breast, against a

[Continued on following page]

\$ 1.150

Otto Benoit
agent

halo of light. Around this central group is painted a wreath of roses, carnations, forget-me-nots and other flowers, together with foliage, among which hovers an occasional butterfly.

Purchased from the F. Kleinberger Galleries, New York.

No. 51

PORTRAIT OF A YOUNG LADY

BY

FRANS POURBUS THE ELDER

No. 51

FRANS POURBUS THE ELDER

FLEMISH: 1545—1581

PORTRAIT OF A YOUNG LADY

(Panel)

Height, 10½ inches; width, 9 inches

Bust length, turned slightly to the right. In a yellow-brown, gold-trimmed dress, the yellow sleeves puffed and high on the shoulders. A double pearl necklace round her throat; another, over her dress, is attached to a gold ornament and has a pearl pendant. A small ruff inserted in the high collar of the dress and reaching up to her ears. Fair hair, crimped, and seen under a gold and jeweled head-dress, from the center of the front of which a pendent pearl falls on to the forehead. Dark background.

On the back is the bookplate, together with the motto, "En Dieu est tout," of Colonel Townsend Connolly.

"Catalogue of 150 Paintings from the Kleinberger Galleries," 1911, No. 112.

Purchased from the F. Kleinberger Galleries, New York.



No. 52

PORTRAIT OF A LADY

BY

FRANÇOIS CLOUET

No. 52

FRANÇOIS CLOUET

FRENCH: 1510—1572

PORTRAIT OF A LADY

(Panel)

Height, 6½ inches; length, 8 inches

BUST length; in full face. In a red dress trimmed with small white bows attached by gold ornaments, and wearing a gold necklace and large ruff. Dark hair with red and white ribbons in it. Light green background.

The attribution seems to be supported by the drawings and paintings by Clouet, at Chantilly and Paris.

From the collection of the Comte de Montbrizon, Château St. Roch, France.

Purchased from the F. Kleinberger Galleries, New York.



No. 53

HENDRIK GERRITSZ POT

DUTCH: 1585—1657

PORTRAIT OF JOHAN SMYERS

(Painted in a feigned oval, on a rectangular panel)

Companion picture to No. 54

Height, 6¾ inches; width, 5 inches

THREE-QUARTER length; three-quarters to the right, and looking at the spectator. Mustache and small goatee beard. In dark puce robe, and full black mantle which is wrapped round him and held up over his left arm. White lace collar and cuffs. He holds his gloves in his uplifted left hand; his right is to his waist.

The identity is established by the name in old Dutch characters on the back.

Moes: "Iconographia Batava," 1905, § 7332, records a miniature portrait of Johan Smyers (born 1592), painted by an Unknown Artist, as having been in the Van der Bogaerde Collection, at The Hague, in June, 1900. He refers also to another portrait of him, by an unidentified painter, as having been sold in London, March 25, 1901. The sale catalogue of Christie's for that date (No. 94) includes "a pair of panel portraits of Johan Smuysers and his wife, in black dresses, a pair," as of the Dutch School. No measurements are there given.

Evidently cut down at some time at the sides to fit a very decorative frame of tortoise-shell and *or moulu*.

Examined and authenticated by Hofstede de Groot as portraits of Smyers (sic) and his wife.

No. 54

HENDRIK GERRITSZ POT

DUTCH: 1585—1657

PORTRAIT OF SARA SANEN

(Painted in a feigned oval, on a rectangular panel)

Companion picture to No. 53

Height, 6¾ inches; width, 5 inches

THREE-QUARTER length; three-quarters to the left. In a reddish yellow skirt and black silk over-dress, with white lace cuffs and large ruff, and a small white cap. She holds her fan in her right hand; her left falls by her side. Neutral-toned background.

Her name is in old Dutch characters on the back.

Moes: "Iconographia Batavia," 1905, § 6762, mentions certain portraits of members of the Sanen family at this date; probably some of those he refers to were near relatives of this lady.

No. 55

AART VAN DER NEER

DUTCH: 1603?—1677

A DUTCH CANAL: MOONLIGHT

(Canvas)

Height, 14½ inches; length, 18½ inches

IN the foreground two men are standing between two willow-trees, from which fishing-nets are hung. More to the right is a small boat. A path leads round to the left toward huts and cottages, with trees near them. The canal bank extends into the distance, where are larger houses and a church seen across the canal from the foreground. In the background, towards the right, are sailing vessels and a water-mill. Overcast sky, with the moon piercing the clouds on the right.

Signed with the artist's monogram on the road in the left foreground.

Exhibited at "The Hudson-Fulton Loan Exhibition," the Metropolitan Museum of Art, New York, 1909, and illustrated in the catalogue of the exhibit.



No. 56

JAN VAN GOYEN

DUTCH: 1596—1656

WINTER LANDSCAPE WITH SKATERS

(Panel)

Height, 8 inches; length, 9¼ inches

A DUTCH canal scene. A party of village folk skating, sliding, riding in sleighs or seated on the ice. A water-mill in the left distance; a church in the middle distance. Overcast sky.

Signed with the artist's monogram, and dated 1649, near a figure seated on the bank on the right.

Purchased from the F. Kleinberger Galleries, New York.

\$: 2.800

No. 57

LUCAS CRANACH THE ELDER

GERMAN: 1472—1553

THE WOMAN TAKEN IN ADULTERY

(Panel)

Height, 14 inches; width, 9½ inches

CHRIST, in a blue robe and red mantle, is in the center of a group of men, who with varied gestures denounce the woman. One man, on the left, holds a stone in his hand and other stones in his hat. Behind, to the right and high up, is a gallery in which are the High Priest and the Elders. A window in the wall to the left. Nineteen figures in all, and among them portraits of the artist, of Luther, and of the Archbishop Albert von Brandenburg.

The general grouping and the gallery in the background, containing figures, recall Cranach's "David and Bathsheba" in the Berlin Gallery.

Signed on the front of the gallery with the artist's sign-manual, a crowned serpent, and dated 1537.

In the Weyer Collection at Cologne, in 1887.

Purchased from the F. Kleinberger Galleries, New York.



No. 58

*THE INTERIOR OF A FLEMISH
INN*

BY

DAVID TENIERS THE YOUNGER

No. 58

DAVID TENIERS THE YOUNGER

FLEMISH: 1610—1690

THE INTERIOR OF A FLEMISH INN

(Canvas)

Height, 15 inches; width, 11 inches

IN the center foreground a man, supposed to be the artist himself, is seated in a large chair; he wears brown knickerbockers, gray stockings, a yellow doublet and brown canvas shoes. In his uplifted right hand he holds a drinking glass, the contents of which he regards with satisfaction, as he discusses its qualities with an old crony who is seated more to the left. The latter, in a blue jacket, smokes his clay pipe. On the wall at the back are bottles, jugs and pots placed in a recess or hung from a nail. On a nail in the wooden pillar hangs the artist's cap. In the right background round a table near a fireplace are five men, two of whom are playing cards. Nearer to the front, on a stool, is a large metal vessel. Nearby are a terra-cotta jar with metal cover, a broken clay pipe and a burning cigar.

Signed, in the left foreground, D. TENIERS, FEC.

Formerly in the collection of the Duchesse de Berri.

Purchased from the F. Kleinberger Galleries, New York.



No. 59

A LANDSCAPE

BY

AART VAN DER NEER

No. 59

AART VAN DER NEER

DUTCH: 1603?—1677

A LANDSCAPE

(Panel)

Height, 12 inches; length, 15 inches

At the head of a Dutch canal a man, in the right foreground, is about to push his boat off from the bank. On the further bank, to the left, two men are walking past a tree beyond which are timbered houses with high-stepped gables. A man leans against the railings and converses with a woman. In the background are houses clustered round a church. Opposite these, and to our right, the canal widens and a fishing boat sails past a copse. Cloudy sky.

Signed with the artist's interlaced monogram, on the bank near the roots of the tree in the left foreground.

Purchased from Messrs. Ricard.



No. 60

THE HERMIT

BY

GERARD DOU

\$: 4.900

No. 60

GERARD DOU

DUTCH: 1613—1675

THE HERMIT

(Panel)

Height, 16 inches; width, 12 inches

A VENERABLE and bearded hermit in a cell, perusing a large folio, the leaves of which he is about to turn with his right hand. His spectacles in his left hand. A withered tree trunk on the right; rough architectural setting.

Originally a painting of the head only, but afterward enlarged by Dou himself. Possibly the panel was early injured, and the head then cut out for the artist to paint the surroundings as they now are.

Included in the sale of Pieter van Buytene, Delft, October 29, 1748, No. 9.

In the sale of F. Tronchin des Délices, Paris, 1801.

In the sale of De Séreville, Paris, January 21, 1812.

In the possession of the dealer Woodburn, London, 1829.

In the possession of the Paris dealer, Ch. Sedelmeyer, and No. 18 in his "Catalogue of 300 Paintings," 1898.

In the collection of Charles T. Yerkes, New York, April, 1910; De Luxe edition of the Catalogue, No. 21; Sale Catalogue, No. 92.

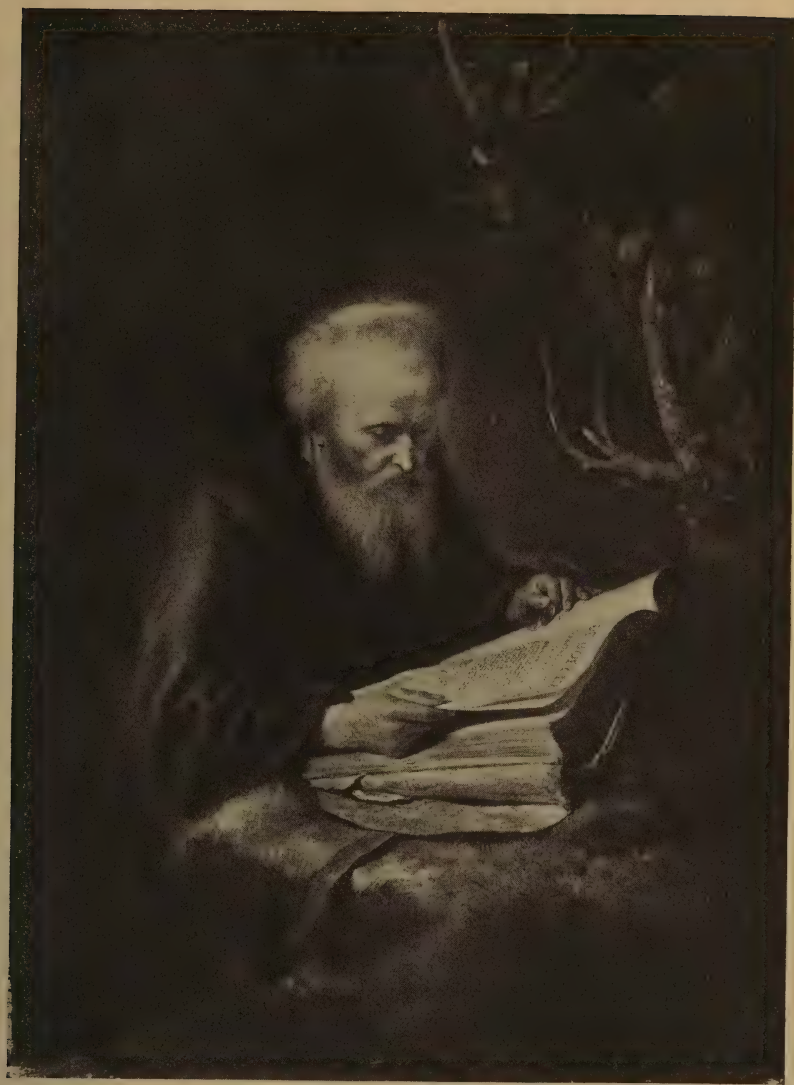
Smith's "Catalogue Raisonné," 1829, Part I, No. 84, p. 28.

Hofstede de Groot, "Smith's Catalogue Raisonné, G. Dou," 1908, No. 22, p. 348.

W. Martin, "Klassiker der Kunst" Series, G. Dou," 1913, p. 10, as having been painted about 1635-40.

Martin (tr. Dimier): "Gérard Dou," 1911, p. 165, No. 15.

Purchased at the C. T. Yerkes Sale, New York, 1910.





No. 61

JAN VAN GOYEN

DUTCH: 1596—1656

***A VILLAGE ON THE BANK OF THE RIVER
MAAS***

(Panel)

Height, 13¾ inches; length, 24 inches

A VILLAGE, with its roughly constructed dwelling-houses and a church are on the bank on the left. A man leans over the wooden railings; more to the right another man is in a rowboat; other boats and sailing vessels are near the trees at the water edge. A large boat full of anglers is putting out into deeper water on the right. In the distance are sailing vessels, and a water-mill; on the far bank is another village. Birds in the cloudy sky.

Signed and dated on the wooden railings on the left, J. V. G. 1645.

Formerly in the collection of Baron Lenglard, of Lille, sold in Paris, February 6, 1879.

Purchased from the F. Kleinberger Galleries, New York.

No. 62

JAN STEEN

DUTCH: 1626?—1679

A MERRY COMPANY IN THE OPEN AIR

(Panel)

Height, 16 inches; length, 19 inches

A GROUP of twenty-one figures, variously occupied and consisting of peasants, their wives and children. The scene, full of movement and domestic incident, takes place in front of a timbered house, up the side of which clamber trailing vines. A child lies in the immediate foreground in front of his mother, who has another child by her side as she leans against a long table; the far end of the table is spread with a cloth. On the other side of it men and women are seated. More to the right a man and woman are dancing to the music of a piper, who stands on an overturned cask, and a fat little man who plays a hurdy-gurdy. Other figures are seated further away on the right near the railings, over the top of which we see cottages and a village church.

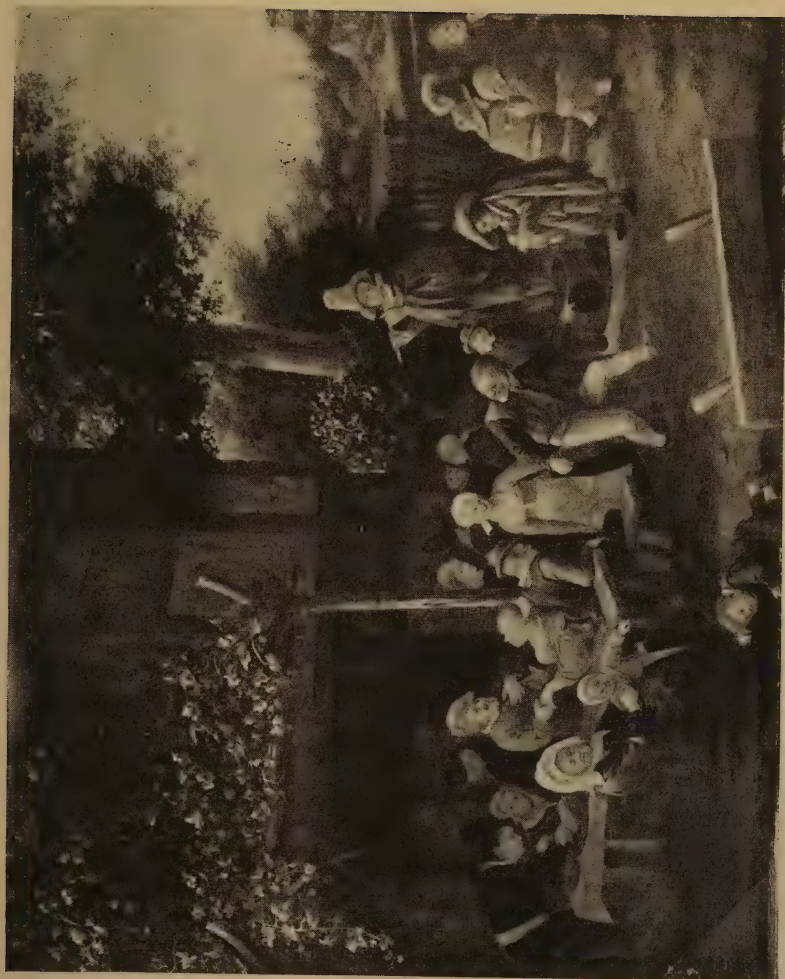
Signed, in interlaced letters, on the upturned bench in the right foreground.

Smith's Catalogue Raisonné," Supplement, 1842, No. 35. Westreene: "Jan Steen," 1856, No. 302.

Sold by Smith to Sir P. O'Rial, Paris, before 1842.

Subsequently in the collection of A. de Ridder, Cronberg, near Frankfort.

Purchased from the F. Kleinberger Galleries, New York.



No. 63

JACOB ADRIAENSZ BACKER

DUTCH SCHOOL: 1608—1651

PORTRAIT OF AN ELDERLY WOMAN

(Panel)

Height, 17 inches; width, 13½ inches

Bust length; a lady about sixty years of age, turned three-quarters to the left. She wears a black-brown dress trimmed with fur, and a large ruff encircles her neck; her small white cap is figured with a simple flower design in blue and brown. Her hair is done in a knot. Neutral-gray background.

This life-like portrait appears to have been cut down at some time. In some respects it approaches the early Amsterdam manner of Rembrandt, under whose influence Backer came about 1633 in Amsterdam. It recalls a portrait of "An Old Lady" now in the gallery of that city, also such a portrait at Berlin.

Rightly attributed to Backer by Hofstede de Groot, whose declaration is on the back.

Purchased at the sale of the William M. Laffan Collection, New York, January 20, 1911, No. 26.

\$: S. 700

No. 64

HANS MUELICH

GERMAN: 1516—1573

PORTRAIT OF ANDREAS REIDMOHR

(Panel)

Height, 23 inches; width, 18 inches

HALF-LENGTH, turned three-quarters to the right, but with eyes directed towards the left. In black, fur-lined and fur-trimmed cloak, over a black coat which displays through an opening at the breast a bright red waistcoat and white undershirt. In his right hand he holds a scrap of paper. With the fingers of his left hand (which has a signet ring and another ring on the index finger) he grasps the fur lining of the cloak. Green background. On the right upper corner are the canting arms of Reidmohr: *Or, a Moor riding a stag, courant gules*, with mantling and crest. On the left and right of the head is the inscription:

ANDRE REIDMOR
ALDERS

DER ÖLDER SEINES
56 IAR.

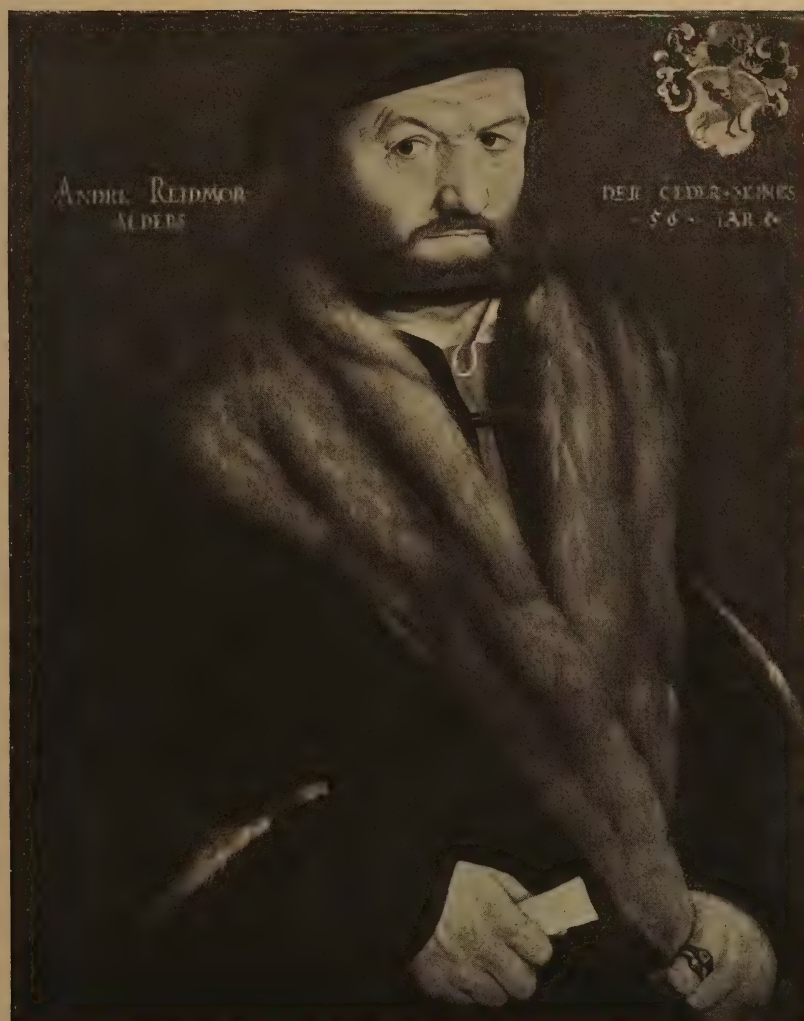
Rietstap gives these arms as those of the Regensburg family of Reidmohr: "D'or à un More nu, enfourchant un cerf élané de gules, qu'il tient par la ramure."

Long attributed to Hans Holbein the Younger, it was recognized by Friedländer as the work of Hans Muelich, and as such bought from F. Kleinberger.

On the back is a long letter from Andrew Reid, at one time an Assistant in the National Art Library at South Kensington Museum, upholding its then current ascription to Holbein. The reliability of the present attribution is confirmed by reference to the same artist's Portrait of Andreas Legsalz, in the Munich Gallery.

Formerly in the collection of Dominic Colnaghi in London, and by him lent to the Exhibition of Early German Art, at the Burlington Club, 1906, No. 45, and reproduced in that Catalogue (Plate XXVII) as of the South German School.

Purchased from the F. Kleinberger Galleries, New York.



ANDRE REIDMOR
ALDERS

DEN CEDER-MINES
56-JAR.

No. 65

*THE PROPHET BALAAM AND
THE ANGEL*

BY

REMBRANDT VAN RYN

#: 10.750

No. 65

REMBRANDT VAN RYN

DUTCH: 1606—1669

THE PROPHET BALAAM AND THE ANGEL

(Panel)

Height, 25 inches; width, 18 inches

BALAAM, in saffron yellow Oriental robe, embroidered with red and blue border, a patterned girdle of blue and gold, yellow sleeves and ample red mantle, and wearing a turban, has a strong, impassioned face, long gray beard with shaved upper lip. He is about to strike, with the staff he grasps in his uplifted right hand, the ass whose halter he pulls with his left hand. He sits astride the ass, which has fallen under him on rising ground at a turn in the road; the ass, half stumbling, looks appealingly with open mouth at the Prophet, heedless of the white-clad Angel that appears in a cloud and brandishes a sword. Behind Balaam, and more to the right in half-shadow, are a woman and a child. Behind them, and nearer the center, two men on horseback contemplate the scene; the one in gray and puce robes, and turbaned, is Rembrandt's father. On the far side of him, and further away, is the other horseman. Background of high grass-covered rocks, seen against the sky. In the right foreground is a luxuriant growth of dock leaves, near stones.

Signed, on one of the stones, with the artist's early monogram R. H., and dated 1626.

Formerly in the Galerie Gustav Ritter Hoschek, von Mühlheim, Prague. Described in Dr. W. Martin's Catalogue of that Gallery, 1907, No. 101.

Published by Bode in "Zeitschrift für bildende Kunst," 1905, I.

Frimmel: "Blätter für Gemälde Kunde," Vol. III, Part 2, p. 45.

Klassiker der Kunst Series, "Rembrandt," 1908, p. 3.

"Several years ago a picture that came from The Hague appeared under Rembrandt's name in a private collection at Prague. Not only in conception, composition, type, and even drawing, but in lighting as well, it showed as

[Continued



clearly as possible its derivation from Pieter Lastman [Rembrandt's first master]. The picture now in the collection of the late Mr. Ferdinand Hermann, of New York, was doubted on various sides, with great injustice." Bode, on "The Earliest Dated Painting by Rembrandt," in *Art in America*, 1913, Vol. I, No. 1, p. 3.

"The Balaam was found in Amsterdam several years ago, and I brought it myself to Berlin for the proprietor, who wanted it to be restored by Hauser!"—Bredius in *Art in America*, 1913, Vol. I, p. 276.

Hofstede de Groot: "Smith's Catalogue Raisonné: Rembrandt," 1916, Vol. VI, No. 26, p. 35, states that the principal figure and the ass are taken from a drawing by Dirk Vellert in the Brunswick Print Room. He adds: "Painted about 1628 (*sic*). There are traces of a signature; oak panel, 26 inches by 18½ inches."

He says that it was in the collection of S. Maris, at Amsterdam, before passing into the possession of the Amsterdam dealer, J. Goudstikker.

Purchased from the F. Kleinberger Galleries, New York.

No. 66

JACOB VAN RUISDAEL

DUTCH: 1628—1682

A WATERFALL

(Canvas)

Height, 27 inches; width, 21½ inches

THE stream runs across the foreground, both to the left and the right. Trunks of some young trees are temporarily caught up on the left. On the high bank on the left are two sheep at pasture, while higher up are three men standing near two tall pine trees, beyond which is hilly country. The bank on the right rises sheer, is wooded and has on it a rustic habitation. Still higher up, and more to the right, are other buildings. Blue sky with clouds.

Signed, J. v. RUISDAEL, in the lower left corner, on the bank.

In the collection of Baron Nagel van Ampden, The Hague, 1842.

Subsequently in the collection of Théodore Patureau, Paris, 1857, under the title of "Vue, prise en Norvège."

Purchased from the F. Kleinberger Galleries, New York.



No. 67

*PORTRAIT OF LETTICE,
VISCOUNTESS FALKLAND*

BY

CORNELIS JANSSEN

No. 67

CORNELIS JANSSEN

ENGLISH-DUTCH: 1593—1664?

*PORTRAIT OF LETTICE, VISCOUNTESS
FALKLAND*

Companion picture to No. 68

(Canvas)

Height, 29 inches; width, 22 inches

Bust length; turned three-quarters to the left. Light brown hair in ringlets, a curl falling on to her left shoulder. Low-cut black silk dress, trimmed at the neck and on the sleeve with lace and three small black bows. Pearl necklace and earrings. Dull-toned background.

Lettice, or Leticia, daughter of Sir Richard Morrison, of Tooley Park, Leicestershire. She died in 1646, at about the age of 35. When "that great and amiable man, her husband, was no more, she fixed her eyes on heaven. Though sunk in the deepest affliction, she soon found that relief from acts of piety and devotion which nothing else could have administered. After the tumult of her grief had subsided, and her mind was restored to its former tranquillity, she began to experience that happiness which all are strangers to but the truly religious."

Other portraits of her were painted by Cornelis Janssen van Ceulen, as Cornelius Johnson was also called. One was lent by Lord Falkland to the British Institution in 1861; another was exhibited by G. B. Lambert at the National Portrait Exhibition in 1866.

Earlom and Turner's plate of the portrait of her by Janssen, formerly in the possession of Thomas Lloyd, shows her with a single bow on her breast, and none on the shoulders, in fuller face, and without the curl hanging down on to her shoulder.

The *Art Journal*, 1884, Vol. 36, p. 361, reproduces a portrait of her by George Jamesone, engraved by C. Dietrich. See also *Connoisseur*, Vol. X, 1904, p. 3.

Signed and dated, C. J. FECT. 1633, low down on the right.

"A. L. A. Portrait Index," 1906, p. 494.

"Catalogue of 150 Paintings from the Kleinberger Galleries," 1911, No. 39.

Graves: "Century of Loan Exhibitions," Vol. II, pp. 590, 591.

Purchased from the F. Kleinberger Galleries, New York.



No. 68

PORTRAIT OF LUCIUS CARY
2nd VISCOUNT FALKLAND

BY

CORNELIS JANSSEN

No. 68

CORNELIS JANSSEN

ENGLISH-DUTCH: 1593—1664?

PORTRAIT OF LUCIUS CARY, 2nd VISCOUNT
FALKLAND

Companion picture to No. 67

(Canvas)

Height, 28½ inches; width, 22 inches

BUST length; turned slightly to the right, but looking almost in full front. Long fair hair, and a small mustache. In greenish-black flower-patterned doublet, slashed and puffed with white; beautifully patterned, flat lace collar fastened with long tassels. Neutral background.

Signed and dated on the right, C. J. FECIT, 1634.

Statesman, soldier and author, the subject was one of the eleven children of Sir Henry Cary, 1st Viscount Falkland, by his wife Elizabeth, daughter of Sir L. Tanfield. Born about 1610, he inherited the literary tastes of his mother, who was famous for her learning and her knowledge of languages.

In 1631 he married the lady seen in the companion portrait. It was a love match. But as the lady was poor, his father was very angered at the marriage. Pained by the quarrel thus forced upon him by his father, he went over to Holland with the intention of taking military service, but he soon returned to England. He was elected Member of Parliament for Newport in 1640, and two years later became Secretary of State. He was the most beloved of all the Earl of Clarendon's friends. There is much that is pleasing in his poetry, but no trace of imaginative power. At the battle of Newbury, September 20, 1643, he rode in the front rank of Lord Byron's regiment and was struck down in an instant by the enemy's bullets. He was strangely described as "an assemblage of almost every virtue and excellency that can dignify or adorn a man."

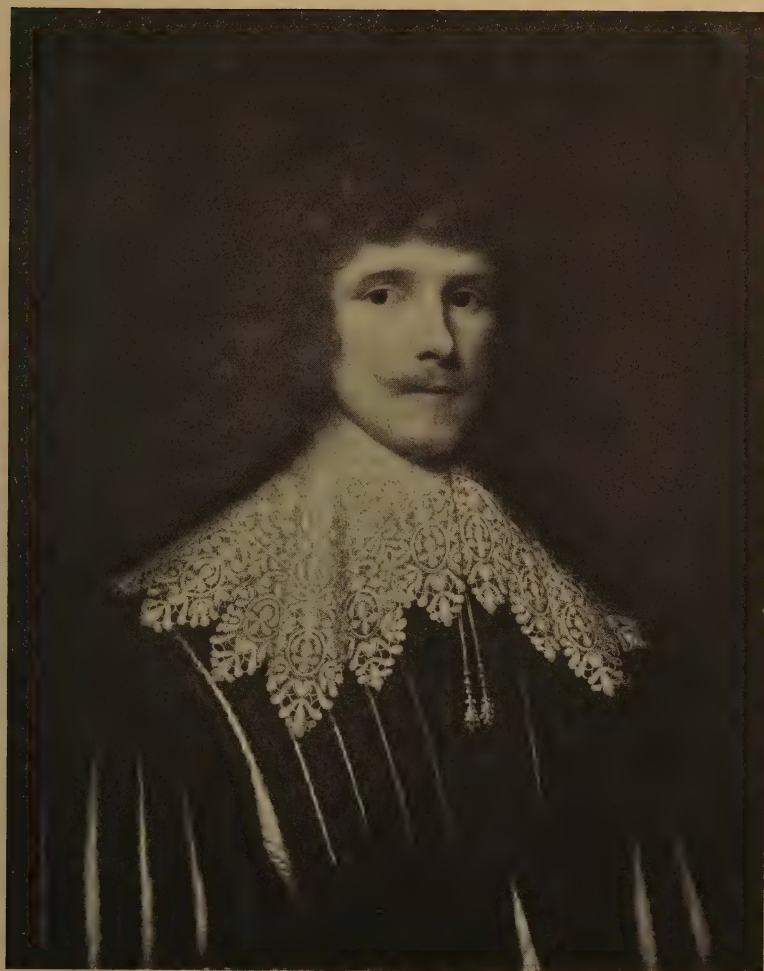
The identity is clearly established by other portraits of him, notably by Van Dyck. Portraits of him by that artist have been lent out of the collections of the Earl of Clarendon and the Duke of Devonshire. (See *Klassiker der Kunst* Series, "Van Dyck," p. 488.)

"A. L. A. Portrait Index," 1906, p. 494.

"Catalogue of 150 Paintings from the Kleinberger Galleries," 1911, No. 38.

Graves: "Century of Loan Exhibitions," Vols. II, III, IV, and V.

Purchased from the F. Kleinberger Galleries, New York.



No. 69

*A YOUNG SCHOLAR IN HIS
STUDY*

BY

GERARD DOU

\$: 3.000

No. 69

GERARD DOU

DUTCH: 1613—1675

A YOUNG SCHOLAR IN HIS STUDY

(Transferred from Wood to Canvas)

Height, 23½ inches; length, 31½ inches

A YOUNG man, in loose gray robe and black cap, is seated on the far side of a table which is covered with a light blue cloth. From the folio lying open before him he is jotting down notes on a paper by his side. An ink pot and candle snuffers near by. Behind him is a tall bookcase, with a globe and books variously placed on the shelves. The dark blue plush curtain is drawn aside and fastened near the window, with iron bars, on the left. An open trunk on the right, near a pillar; a red cloak thrown on a brass-studded, red chair; a viola and a globe at the foot of the stairway. The door on the stairs is left open. On the wall, on the right, going up the stairs, hangs a crumpled colored drawing of a biblical scene, apparently an incident from the Story of Tobias.

Included in the Rembrandt Tercentenary Exhibition, Leyden, 1906. Reproduced on a large scale in Bredius: "Die Leidener Ausstellung," 1906.

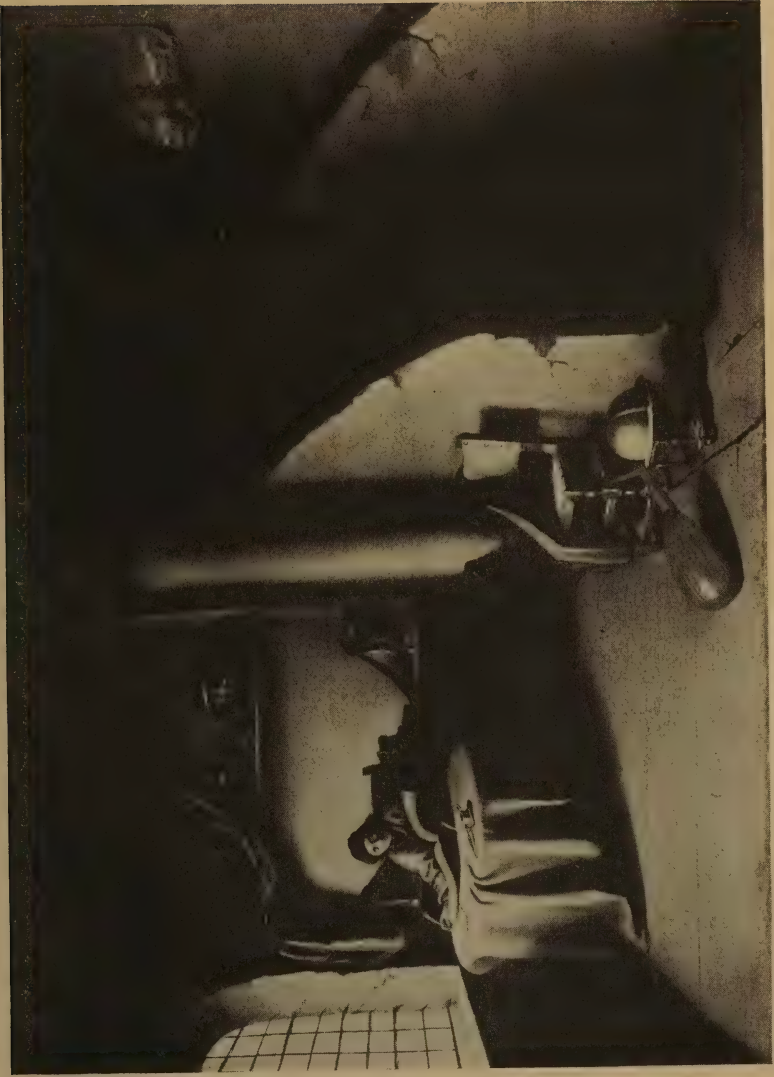
In the possession of the London dealer, Walter J. Abraham.

"Klassiker der Kunst" Series, "Dou," 1913, p. 64, and dated about 1630.

Hofstede de Groot: "Smith's Catalogue Raisonné, G. Dou," Vol. I, 1908, No. 40A, p. 356.

Martin: "Gérard Dou," 1911, p. 167, No. 30.

Purchased from the F. Kleinberger Galleries, New York.



No. 70

*AN ITALIAN HARBOR, WITH
DUTCH MEN-OF-WAR*

BY

JAN ABRAHAMSZ BEERE-
STRAATEN

AND

ADRIAEN VAN DE VELDE

No. 70

JAN ABRAHAMSZ BEERESTRAATEN

DUTCH: 1622—1666

AND

ADRIAEN VAN DE VELDE

DUTCH: 1635—1672

*AN ITALIAN HARBOR, WITH DUTCH
MEN-OF-WAR*

IN the foreground is the quay of a harbor. Two rowboats have just arrived at the steps, up which advance a lady and a gentleman, accompanied by others, as they make their way to the church on the right. A man in court dress is ready at the top of the steps to meet them. Other figures are on the quay. Cows, sheep, and a goat are near a fountain in the wall of a richly ornamented Renaissance structure with a balcony. In the left distance are vessels of war, the one nearest to land having the Royal arms and the Brabant Lion painted on the stern. Other vessels, under full sail or in the offing, while in the right distance is more shipping moored up to the quays of the city. Blue sky.

The justice of the attribution is borne out by reference to the same painter's "Mouth of a River, in Winter," at Hamburg.

The figures seem to have been added by Adriaen van de Velde, who painted groups of figures and cattle into the landscapes of great painters of his day. In that capacity no other painter of accessory figures can rival him. Willem van de Velde, his brother, also profited by his extraordinary talent.

Signed on the fountain, J. BEERESTRAATEN FECIT.

Formerly in the collection of Baron Lenglard, of Lille, sold in Paris, February 6, 1879.

Purchased from the F. Kleinberger Galleries, New York.



No. 71

LANDSCAPE WITH FIGURES

BY

JAN WYNANTS

No. 71

JAN WYNANTS

DUTCH: 1620—1682

LANDSCAPE WITH FIGURES

(Canvas)

Height, 27 inches; length, 34 inches

IN the right foreground the trunk of a gnarled tree lies on the ground at the foot of another oak-tree, some of the branches of which have already gone. A woman and a child, preceded by a dog, are coming down the road at the turn of which grow two other trees near a sandy bank on which are two greyhounds. More to the left are two men with sporting dogs; others in leash are in charge of another man. In the right distance a man and a woman are riding up the road. In the background to the left is a wood; to the right hilly country.

Fully signed in the right bottom corner.

Formerly in the Schubart Collection, and described in Pallmann: "Gemälde Sammlung Dr. M. Schubart, Munich," sold in October, 1899, No. 87.

Subsequently in the F. Furstenberg Collection.

Purchased from Louis Ricard.





No. 72

JAN VAN DER MEER, OF HAARLEM

DUTCH: 1628—1691

ENVIRONS DE HAARLEM

(Canvas)

Height, 37 inches; length, 59 inches

A SCENE outside a large country inn, which is of brick and has lean-to buildings, and is approached by a rutty road that passes large beech trees. In the right foreground a man stands and talks to a woman who is seated under one of the trees. He has a pack on his back, and a bundle is on the ground by his side. Another man, more to the right, approaches the inn; a man and a woman, on the left side of the clump of trees, are seated on the roadside. Beyond them are the stables, overhung by the branches of other trees, and nearby is a woman on horseback among a group of

[Continued on the following page]

cavaliers whose horses are being foraged at a tumbril. Further back is the church, with a tall spire. In the left foreground are the trunks of felled trees. In the middle distance, figures in a cart and on foot are making their way to the open country. Blue sky with clouds, and birds flying in it.

Signed, in the right bottom corner, JOHANNES V. DER MEER.

Formerly in a private collection in London; subsequently in that of Jules Porgès, Paris.

Purchased from the F. Kleinberger Galleries, New York.

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